New Media Tools and Modern ingredients Influence Production of Culture

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Abstract- *The paper is an explorative attempt to verify whether the new media tools are trying to be in the hyper reality domain. There are many instances of these tools influence the process of sub culture. Further the paper verifies the function of design in the age of image prompted culture. Culture being a dynamic entity, how these media products are shaping the real with image in new media is to be assessed. The research paper envisages justifying the efficacy of sound as a tool to communicate the real and the consequence of the required. Thus the paper focuses the compliment part the new media tools wish to foray into the functional realism without the help of present 'concrete' culture of media productions.*

Key Words: New Media, culture.

Introduction

New media tools are fast intruding into the various forms of cultural attributes. Creative music, sound design and image production in the context of culture as defined by how its participants socialize in late capitalist culture using commodities is evident. Through the stylization of image, music and sound effects, advertisers communicate an abstract concept of a brand, and instantiate the brand through an audience member's heightened experience of the brand via the ad. Facilitated by socialized and mediatised frameworks for brand communications, branding is an embodied practice that relies on the audience member's participation with the brand through her/his real experience with an (audiovisual) advertisement. The effect of making the abstract brand tangible relies on successfully executing advertising objectives to create "impact" through stylized and often hyper real representations of reality[1]. At the same time, audience members' encounters with ads and branding practices represent bona fide experiences for them within capitalist cultural practices, and audience members take part in these practices as part of social participation and general making sense of their everyday lives. In late-capitalist consumer culture, the idea of the "consumer" operates within the luminal space of constructions of hyper-reality and the self. Through advertising, corporate interests mediate how people relate to and through commodities as consumers. Through ads, producers communicate an idea of a brand, that is, the collection and stylistic design of specific visual and sonic symbols, and the associated ideas, values or emotions that project an identity or persona about a company and its products or services. In attempts to increase the efficacy of their ads, ad producers fashion image, music and sound design specifically in ways they believe will generate "impact," that is, a physical, physiological or emotional response to audiovisual stimuli that are infused with symbolic meanings and values[2]. In their attempts to create effective ads, ad producers circumscribe identities of people based on demographics, behaviour metrics, or a host of other measures intended to define what the industry calls "target audiences." With the belief that target audience members share wants, needs and values, ad producers build constellations of audiovisual signifiers that they believe will resonate with target audience members. These signifiers borrow from cultural narratives and myths to tell stories about brands and products, and communicate how people lived experiences might be transformed through consumption practices[3].

With meticulous formulation of image, music and sound design, ad producers create a "hyper reality," that is exaggerated, heightened or stylized representation of reality. Through these

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carefully produced audio and visual artefacts, ad producers recirculate cultural narratives they believe communicate meaning and ideas of value, and make those abstract beliefs tangible through the audience member's sensorial experiences[4]. With hyper reality grounded in an audience members' body and emotions, ad producers believe they can shape and direct audience members' ideas about their personal identities, and that of others and social groups. Additionally, ad image, music and sound design contribute to the naturalization of the ways people can socialize around branded identities and interconnect through commodities. Sometimes oversimplified through the media and scholarship, the relationships between cultural producer and audience member are complex and mutually informative in the process of creating and circulating cultural discourse. As a practice taken for granted by many of us in the early twenty-first century, brand messaging through mass media establishes a power relation between corporate interest and audience member. Because many corporations have access to talent, capital, and distribution resources generally unavailable to the lay person, corporations maintain a kind of power in late capitalist discourse unavailable to many audience members.

The systemized and institutionalized dissemination of brand messages through media channels maintains this power relation in the circulation of cultural discourse. At the same time, as the work of scholars like Michel de Certeau and Janice Radway exemplifies, audience members can and do appropriate ad messages in the process of managing and making sense of their everyday lives. Concurrently, ad creative's themselves operating as both producer and consumer as they contribute to ad content[5]. By looking at the complex interconnections, roles and relationships that make up the creative practice of ad coding and decoding, I take into consideration the agency as well as the limitations of ad producers and audience members alike. The folklore, stories and myths disseminated through ads (and other media) show us heroes, entertain us with fables, and advise us on moral conduct. Throughout these pages I examine processes of constructing those stories through image, music and sound, and consider ways we all incorporate those stories in the expressions of daily life. Knowledge is constructed within late-capitalism, which is marked by globalized economic systems, and blurred delineations between institutions like government, corporate interests and culture. As a reaction against a modernist sense of isolation and anxieties, postmodern thought breaks down the idea of the self into constituent parts. With influences ranging from the ruminations of Sigmund Freud, artistic contributions from the likes of Rene Magritte, Samuel Beckett and Albert Camus, ideas of the self became decentered, rife with complexity and contradiction. The fragmented self can be dissociated from its grounding, parsed out, and interchanged as people find solace from modernist isolation and express themselves in daily life[6]. In this new order, everyday experiences can become commodified. Separated from a historical base, representations of reality are aestheticized, heightened and made more engaging than life experiences themselves. This surprises many because of its speed and depth of persistence.

Age of Image and design prompted Culture
Definitely, with the flexibility and choice it has become pretty easy to permeate into the functional arena. It was argued for the musicologist that they should give themselves the space to explore musical aesthetics and criticism. This should necessary involve methodological emphasis on ethnography to explore the materials and processes of cultural production through ads; and an interdisciplinary, tripartite concentration on image, music and sound design as equal and interrelated implements in the production of cultural discourse in audiovisual media. The realm of music studies has exploded, and the range of acceptable topics and methods grown exponentially[7]. Even with the expansion of popular music studies, however, it seems that sonic influences from advertising, perhaps the most ubiquitous source of music today, remains understudied as an aesthetic influence, conveyor of meaning, and shaper of values. Tyler's

archival research lends a historical frame of reference to ways that music has been used to communicate ideas of identity, and invite potential patrons to identify with a particular retail establishment through music. Timothy Taylor's multi-faceted oeuvre includes the study of genre categories and the communication of identity, meaning and values. In the process, he acknowledges ad producers' political, bureaucratic and ideological constraints in communicating a meaningful and readable sales message within an ad's strict time constraints. For Cook, music in ads can offer "a *potential* for the construction or negotiation of meaning in specific contexts...music is never 'alone." As an audience member "reads" ads, Cook might argue, her understanding of emotion, meaning or value through music is always based on a lifetime of emotional and sensory experiences that frame one's reception.

In the new order, in which the self is dissociated from its historical grounding, culture and everyday life experiences can become commodities in and of themselves. Through branding and advertising, culture and life experiences become separated from the individual subject, aesthetically stylized, repackaged, and then projected back to audiences. With these new turns Jameson observes "a new depthlessness, which finds its prolongation…in a whole new culture of the image or the simulacrum…[8]" In other words, in late capitalist thought, knowledge constructs and stories that help people make sense of their society are no longer grounded in society and its history. With the new global order, marked by the enmeshment of corporations, government and culture, cultural narratives can be created without grounding in lived experience. One way these stories circulate is through advertising. Ad image, music and sound design function as signifiers that direct audience members' attention toward something signified, an idea based presumably on their own experiences of reality. The dissociation of signifier and historically-grounded signified results in the possibility of constructing of stories without historical grounding. Signifiers' images, sounds are free floating, and can be employed with brands in

countless ways, depending on the message the producer desires to communicate. In a culture of images divorced from their referents, according to Jameson, "the producers of culture have nowhere to turn but the past: the imitation of dead styles…the past as 'referent' finds itself gradually bracketed, and then effaced altogether, leaving us with nothing but texts."

As invitations to participate in the brand, ads can shape how people self-identify[9]. John Fiske argues that, in a society in which resources and social power are distributed unequally, parties with economic resources and social transmission networks like the advertising industry also have the power to shape social discourse, and audiences participate in meaning-making as they read media texts (Fiske 1987). With every ad, the advertiser calls upon its audience members to agree to certain prescribed identities; Louis Althusser refers to this process as "interpellation". The process of defining target audiences are efforts toward interpellation: marketers reconstitute audience members' responses to branded products into a generalized subject position or identity. The process involves interactions between the industry as addresser and its audience as addressee. By responding to an advertisement, the perceiver assumes the ad's definition of the perceiver's identity. As Fiske observes, " in responding to the call, in recognizing that it is *us* being spoken to, we implicitly accept the discourse's definition of 'us,' or, to put it another way, we adopt the subject position proposed for us by the discourse" (Fiske 1987, emphasis in original). Subjectivity, then, is shaped by our interactions with numerous social agents like ads. Consequently, interpellation obscures the numerous, complicated, sometimes contradictory subject positions we actually hold. Despite the range of real experience, institutions with social agency, like the ad industry, impress specific definitions upon these identities depending on particular character traits they believe might resonate with audiences and encourage them to purchase a product. Through the process, social discourse also inscribes ideas about members of society that are taken for granted as self-evident or so-called "common sense" (Fiske 1987). This process repeats

everyday as we watch films, read magazines and, indeed, view television commercials. This study continuously negotiates ideas of the cultural producer as consumer, and of the consumer whether "producer" or "audience member" as participant in the production of culture. No linear logic will lend insight into the social practices of what I call here "production" and "consumption" of media, of commodities, of culture itself.

Can 'the real' transport Image in New Media?

Now, this is a technical flux accompanied with social ordeal. More severely mediatised representations of reality present a unique world based on idealized constructions of the real. Advertisers rely on recycling these fantasy constructions to advance the idea that their products can fulfil people's needs, wishes and desires. Even as ad producers represent "real products," they seem to play with ideas of reality and what I call The Real, specifically, various image, sonic, identity or narrative constructions[10]. Audience members are able to read The Real in film, television and other media owing to their prior media-habituated experiences with those kinds of impressions or stories. Constructions of The Real make possible communication about products, brands, identity stereotypes and fantastical worlds of perfect wish fulfilment because of themes and representations that already circulate widely throughout the media. Representations of reality in advertising (as in films and other media) often don't need to convey actual authenticity; rather, those depictions merely have to be read as Authentic according to culturally circulating knowledge of The Real. The production of this quasi reality-based context for brand presentation is negotiated creatively, politically and bureaucratically among producers[11]. While examining the encoding and decoding of The Real, I follow Michel Chion (among other scholars) in arguing the importance of approaching film and other audiovisual media as image-sound complexes that simulate reality coded by technological, social and historical constructs. Rather than relegating sound as subordinate to image or isolating aural from visual and justifying that they ought to be studied apart from another Chion argues that "films,

television and other audiovisual media…place their spectators their audio-spectators in a specific perceptual mode of perception, which…I shall call *audio-vision*." He argues further that sonic verisimilitude depends upon "codes established by cinema itself, by television, and narrative-representational arts in general, rather than to our hypothetical lived experience. Several film scholars articulate that our embodied interactions with these media are common or even expected. Richard Dyer suggests that all film constitutes a "cinema of sensation," and that cinema can fulfill desires shared among audience members for an "underlying pattern of feeling, to do with freedom of movement, confidence in the body, engagement with the material world…to which all humans need access". Dyer suggests that our sensorial experiences with audiovisual media like film may fulfil our desires for experiences we may never have in reality, and that those experiences are encoded by the social categories to which we've been habituated. The process of constructing The Real also speaks to ways that ideas of identity are naturalized in their associations with brands and products. As this study will show, the marketing campaign for the sandwich is actually what defines audience identity for the product.

Through the specific ways these ad producers emphasize the meatiness of the sandwich, and carefully design sets, lighting and shots that they believe will attract men, the ad producers engender the product themselves. While some strategists may use market research to define target audience, it seems that its authority and prevalence in informing ad image and sound is something of a myth. Verisimilitude is critical when portraying The Real. As Dyer argues, idealized representations of products and scenarios must point to the real world—if the Real world of the advertisement breaks social codes that define "real-ness" in audiovisual media, the ad will be dismissed by audience members, and the brand's reputation may be tarnished. Finally, Dwayne's comments reveal beliefs in a kind of visual logic that maintains cultural primacy. Declaring that "they want to see what they're getting' for their money," the vendor

discounts the multifarious ways people are moved by, stimulated by, and drawn toward audiovisual media, commodities and brands. Identity construction and personal expression within cultural constructs re-circulated and reinforced within an intricate eco-politico-cultural system. Thus, commodified and abstracted, the idea of the "consumer" is positioned between constructions of The Real and people's everyday lives. This can be generated through the prism of local culture.

What is the Efficacy of Sound to communicate fact and consequence?

No wonder, sound has reached a different level with reference to its representations using new media as a promoter. With regard for film sound, Michel Chion observes that the "film spectator recognizes sounds to be truthful, effective and fitting not so much if they reproduce what would be heard in the same situation in reality, but if they render (convey, express) the feelings associated with the situation." In audiovisual advertising, sound design is critical not only narrating the ad story or message, but doing so in a way that represents some idea of reality, and moves the audience member emotionally, sensorially, or even sensually. Sound design in particular heightens sonic reality for the sake of what the industry calls "impact," that is, an audience member's physical, physiological or emotional response to audiovisual stimuli infused with meanings and values[12]. A reference to the audience member's embodied response to an ad, "impact" is critical in the instantiation of a brand, a process some marketers call a "brand experience." As producers attempt to create impactful experiences though the ad, their sound designs communicate meanings and values associated with the otherwise abstract brand that are thought to resonate with target audience members. Producers' beliefs about target audience members' listening practices influence their creative work. In other words, ad producers' build sound based on their beliefs for which their listeners are, the values they hold, and how they listen to ads. As has been shown with music, advertising sound design can circulate discourses of authenticity and identity, and contributes to the reification and commodification of experience,

particularly as a reflection of post-production studio conventions that involve processing sound with effects like reverberation.

Several music scholars recognize the studio as a site for replicating constructions of identity and value through sound. Harris Berger and Cornelia Fales demonstrate that timbral processing in heavy metal music defines the "heaviness" of the music; distorted guitar in particular communicates ideas of power and strength for some metal heads. Thomas Porcello recognizes how studio microphone placement and processing techniques deliver an "Austin sound" in country music, which connects the sound not just to place, but also to constructions of space, notions of sincerity and ideas of local identity. Louise Meintjes observes that, for producers in a South African studio, the selection of music technologies (including miking techniques and acoustic or electronic instrument selections) differentiates sounds as "traditional" or "black stuff" compared to sounds coming from "overseas." As these scholars show, the studio functions as a site for negotiating values and identities while materializing these sonically. Unlike music, however, the social role of sound design—that is, sound effects like footsteps, wind, room tone, bloops, bleeps and blips that represent narrative actions or events within an ad—is often overlooked. Research shows, sound design serves several functions in the ad and the marketing strategy supporting the ad. Sound design represents verisimilitude in the ad often while heightening the audience member's experience of that reality which has been called here a construction of The Real, that is, a stylized representation of reality that has no grounding in reality). Sound design prioritizes events within the narrative and directs the audience member's attention to those events based on the strategic goals supporting the ad. At the same time, sound design can lend expressiveness or life-presence to the audiovisual experience and, by extension, the brand. Moreover, successfully crafted sound helps ensure the ad's impact and the instantiation of the brand through the audience member's emotional and embodied response[13].

Sound provides a conduit into audience

members' own historical and cultural experience, linking previous sonic experiences with ad sonic experiences, and facilitating relationship-building between the audience member and brand. Commercially-available sound effects libraries provide a context within which much sound design is created[14]. Sometimes providing the source material for the design, sometimes compelling the designer to fashion new sounds, stock sound effects often serve as ballast against which the designer expresses his own creativity. All audio representation is contingent on the expectations built socially, historically and technologically for how things ostensibly should sound in new media representations. As Rick Altman points out, in all audiovisual media "*there is no such thing as direct representation of the real; there is only representation of representation.*" Though this may seem like a simple or even naïve remark, I see its significance in considering sound representation as socially-, culturally and historically-constituted, and the ways sound is crafted to produce the effect of The Real[15]. As Jonathan Sterne elaborates, our understanding of sound is grounded in the contexts of ever-emerging technologies, ideological paradigms, and concomitant listening practices. At the turn of the twenty-first century, I argue, ad sound design is understood within a historical framework of sound in various media, including film, that construct Real representations of reality, and situate the individual as "consumer," a position between The Real and the everyday experience of the self.[16] Thus the proximity and the technicality of the representative attribute may not generate the feel required to express the real.

Conclusion/Discussion

Culture by and large is a way of life and it is so dynamic in its practising forms. Demonstrating cultural prowess and values through musical Knowledge are closely related to the value of representing uniqueness and originality. In the process, some discussants represent themselves as on the cutting edge of cultural knowledge, bearing enviable expertise in music recognition and hipness that may contribute to displays of a kind of competency and cultural power. They reveal values about the kinds of sounds to which they think so-called mainstream audiences may or may not respond sounds that may have been minimized by producers to make the track more appealing to a broader audience. Likely that consequence is intentional while the music establishes a editing-friendly pace and makes many listeners want to move their bodies, the music can appeal particularly to music collectors with digital collection skills and resources. In the age of peer-to-peer file sharing sites like Napster, Limewire and Kazaa, and with establishment of iTunes as a distribution hub, people find ways of expanding their musical interests and collections. Recognizing and collecting this music, audience members flaunt their musical and cultural knowledge by what music they might recognize as fresh, hip, or outside the traditional music industry, and by their knowledge of artists and music outside the industry mainstream. Interestingly, none of the thousands of blogs available discuss sound design or its effects. Considering the technical and cultural savvy bloggers and posters demonstrate through their online discourse, their lack of awareness, lack of interest, or uncritical acceptance of sound design is striking.

One could argue that this speaks to the subtleties of an effective sound design. Research shows, sound design is extremely important to ad producers, who spend countless hours perfecting sound design, especially in revisions when early designs don't work according to a client's standards. Analyses of these ads may suggest that each of us is simultaneously isolated in and connected through a world of social discourse. That discourse borrows from, contributes to, and shapes cultural knowledge through audience members' embodied responses, emotional movement, or perhaps intuitions or "gut feelings" based on hyper reality disseminated in the new media. As discussed here, we saw the kinds of cultural practices described throughout "Reality by Design" functioning as people endeavor to shape opinions, influence behaviors, and build economic or political power locally and globally. The processes of mediatization have been employed for political and ideological ends throughout the twentieth century, and will be further forward. Musicologists, germanists,

ethicists and a myriad of other scholars have shed blood, sweat and tears in debating the "truth" of Wagner's intents, the "accuracy" for whether and how Wagner's music represents anti-Semitic inclinations. Indexing musical elements as representative of anti-Semitism (in this case) isn't the key to understanding the issues at hand. Rather, I'm interested in recognizing the alternate fixity and fluidity of musical sounds (and other sounds), and comprehending how a culture reads media image, music and sound in terms of other circulating cultural messages—this is central to understanding the production of culture throughout the twentieth- and twenty-first centuries, and untangling the conveyance of meanings for political or ideological ends.

Though sound design is often overlooked as a carrier for meaning, it similarly parlays ideas of social behaviours and values. In advertising, sound design can be an effective tool in inviting the audience member to embody ideas of the brand through impact. Undeniably, our experiences within capitalist culture influence our perceptions of who we are, how we self-express, and how we satisfy our life needs and lifestyle preferences. Within this complex econo-politico-cultural system of practices, audiovisual productions mediate meaning on a visceral level for audiences as media producers contribute to audience members' world view. All of this brings me to ruminate on constructions of power within increasingly globalized politico-economic cultural practices. One reason some musicologists twisted themselves in knots to debate Wagner's anti-Semitism has to do with the construction of musicology and the discipline's traditional investment in the powerful symbolization behind a canon of creative geniuses. Despite our deepest moral standards and beliefs of human commitment to truth, the stories we tell ourselves through image, music and sound can be more powerful than truth, which is often mired within the milieu of public secrets. This has given the whole debate a new twist for new explorative research in this aspect.

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